

JOHN D. SHOWN AT
WINTER ACADEMYSargent's Twin Portrait of
Rockefeller Receives
Place of Honor.

IT IS A GOOD LIKENESS

Daniel Garber, Karl Anderson
and E. W. Redfield Are
Among Prize Winners.

The mere fact that John Singer Sargent occupies the place of honor in the winter exhibition of the National Academy of Design which opens to the public to-day lifts the show above the routine level to which the accidental exhibitions had sunk in recent years.

Mr. Sargent, it is almost unnecessary to state, had attained some years ago the proud position of being the most famous portrait painter of this particular era. There was a time when his method of work had seemed the last word upon style in artists and connoisseurs battled for vantage positions at the vanguard of reception in an effort to obtain the latest news from, as it were, the front.

This came a moment, no one can tell precisely the date, when it dawned upon Mr. Sargent's admirers and emulators—among the artists these two terms were synonymous—that they were learning new tricks of brushing from the master. No one any longer thought it necessary to be shocked by Mr. Sargent's brutality. No one could be shocked by Mr. Sargent, in fact, in a world where the cubists were shocking people.

Mr. Sargent's Retirement.

It had no sooner dawned upon the general public that Mr. Sargent's canvases were not shocking than the really shocking intelligence came from London that Mr. Sargent had decided not to paint any more portraits, neither for love nor for ready money. No reason for the singular action was given, but the American guessers guessed that the artist, after taking credit for himself alone, had decided, like so many stars of the stage and concert platforms, to retire at the zenith of his powers.

The retirement, lasted several years, and might have lasted forever, except that the war broke out and a situation was brought about in which the talents of all citizens, including Mr. Sargent's, were reclaimed by society. The artist offered to paint a portrait for the highest bidder, the funds to go to the Red Cross.

Mr. Sargent's portrait of John D. Rockefeller, which the artist came to this country to do in 1906, has been the most successful of his career. It has been the most successful of his career, and it has been the most successful of his career. It has been the most successful of his career, and it has been the most successful of his career.

Comparison of Portraits.

For all of these potent and dramatic rather than artistic reasons, the art world has become quite as keen to see Sargent's developments as it was in the stormy days of his early career, and it will all accrue to the advantage of the present exhibition of the Academy. The present work is one of two Rockefeller portraits recently finished. The other was lately seen in the Knoedler Galleries, and apparently was a preliminary study for the one now shown, for it was much less free in style.

The Academy portrait of Mr. Rockefeller approaches more nearly the old Sargent standard, but it cannot be said that it quite achieves it. For purposes of comparison it will suffice to say that it is not equivalent to the painting of Mr. Marquand in our museum. It is, however, an undoubted likeness. It is new to the world, and it is the most successful of his career.

The list of awards follows:

Alman prize of \$1,000 for a figure painting by an American artist, to Daniel Garber for his "Boy."

Alman prize of \$500 for a figure painting by an American artist, to Karl Anderson for his portrait of a "Mother and Five Sons."

Carnegie prize of \$500 for the "most meritorious American painting," to E. W. Redfield for his "River in Winter."

Thomas H. Rogers prize of \$500 for the best portrait, to William J. White for the portrait of Talbot Bates.

Julia A. Shaw prize of \$300 for the most meritorious work by an American woman, to Melville Hoffman for her "Russian Bacchante."

The Isidor Medal, for the best figure composition, went to Alice Kent Stoddard. The Elizabeth W. Watson gold medal, for sculpture, went to Henry Fry, and Paul Manish for the Helen Foster Barnett prize for sculpture.

Two Henry and Kenyon Cox, delight the conservative with paintings that show no diminution of their powers. Mr. Cox's effort is the "Education of Cupid," in which every touch is worked out with clear, intellectual and perhaps cold precision.

Venus, according to Mr. Cox, is an American lady, but Cupid, properly enough, bears a strong facial resemblance to the heroines of Sir Peter Lecky, who, if history be credited, did indeed live in a time of structural Cupids.

Henry shows the main street of town "somewhere in America" early in the "twenties," with delightful houses on either side of the main street, and a blue-coated military equestrian ambling along upon some secret mission.

A picture that is vigorous and sincere and one of the most successful in the exhibition is a study of racing, "Grand Circuit," by Clifford Seal. Mr. Seal's color is raw, but that can be forgiven, for it is a study of racing, and it is a study of racing.

A group of Philadelphia command respect attention. These are John R. Forest; Joseph T. Pearson; W. J. de la Cruz; and a study of racing, "Grand Circuit," by Clifford Seal.

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SUFFS VOTE WAR
ON CONGRESS FOESRaise \$112,000 to Try to De-
feat Those Who Oppose
Programme.

INDIANA DEMOCRATS WIN

Women Predict Victory Jan.
7, but Prepare to
Avenge Defeat.

From a Staff Correspondent of THE SUN.
WASHINGTON, Dec. 14.—In times of peace load your guns for war.

On the eve of victory prepare for defeat and a second battle.

These, it appears, are the axioms by which the suffragists live and conduct their conventions. For while Mrs. Maud Wood Park, the national congressional chairman, and Mrs. James Lees Laidlaw, the New York State congressional chairman, and at least half a hundred other congressional chairmen and State officers and just plain suffragists who passed the day at the Capitol in conference with their Representatives in the House and Senate—while all these ardent petitioners declared that they had every reason to expect the Susan B. Anthony amendment would be passed by Congress this session, the delegates assembled in the National Woman Suffrage Association held a caucus to elect a new national chairman, and the delegates to the Indiana State Suffrage Association held a caucus to elect a new State chairman.

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and said he would raise \$15,000 for Virginia. Screams of delight arose from the suffragists, but it was not until the woman, whose name was said to be John O'Hagan, pledged a large sum at the meeting of Alice Paul's pickets at the Belmont Theatre last Sunday. There was a joker among them, Miss Hay did not list that \$15,000.

The damper was momentary and pledges soon came thick and fast.

"Twelve thousand dollars from New York State," said Mrs. Ogden M. Reid.

"Five thousand dollars for the work of the national," pledged Mrs. Robert Gould Shaw of Boston. This was in addition to \$2,000 given by the Massachusetts State association.

Mrs. William Thaw, wife of the aviator, gave \$2,000. Mrs. J. B. E. Moore, three daughters, Mrs. John E. Baxter, Mrs. George G. Baxter and Mrs. Frank J. Nevin, a son, Edward Louis Moore, gave \$2,000. Mrs. C. C. Hooker of New York gave \$2,000. Mrs. C. C. Hooker of New York gave \$2,000.

The last act of the convention to-day was to elect the war baby known as the National Woman Suffrage Association, but it was not until the woman, whose name was said to be John O'Hagan, pledged a large sum at the meeting of Alice Paul's pickets at the Belmont Theatre last Sunday. There was a joker among them, Miss Hay did not list that \$15,000.

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